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BARNES, O. K. Visual Design For Garcia Lorca's The House of Bernarda Alba. (1969) Directed by Dr. David R. Batcheller. pp. 91

Garcia Lorca's final village tragedy was chosen for this M. F. A. thesis production because it afforded the opportunity to design outside the boundaries of relative realism and because it represented a script of dramatic merit.

The thesis is divided into the following three divisions:

(1) Part I: The Play Background and Design Approach, (2) Part II: The Technical Production and (3) Part III: An Analysis. Within each part the setting, the costumes and the lighting are discussed.

Part I deals with the factors influencing the visual design, including the playwright's suggestions for scenic elements. Part II, largely illustrative, contains the working drawings, renderings and graphic plots which went into the technical production. Part III discusses the strengths and weaknesses of the production with regard to the success of the setting, the relative success of the costumes and the failings apparent in the lighting design.

VISUAL DESIGN OF GARCIA LORCA'S

THE HOUSE OF BERNARDA ALBA

by

O. K. Barnes III

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
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Approved by

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APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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"The Theatre is a school of weeping
and of laughter, a rostrum where
men are free to expose old and
equivocal standards of conduct,
and explain with living examples
the eternal norms of the heart and
feelings of man."

F. Garcia Lorca

THE SAN JOSE AND THE MONTEZUMA

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

In October, 1967, this designer had to choose a play for a production in partial fulfillment for the M.F.A. degree. In talking with another graduate student in the directing-acting sequence a collaboration was established to produce The House of Bernarda Alba. The play offered several challenges to the designer. Here was an opportunity to produce a tragedy of some magnitude contained in a script of theatrical merit. Especially, it afforded an opportunity to deal in a style of design other than realism, free to utilize abstraction and symbolism in design elements. Finally, from a financial standpoint, a single set show fitted more realistically into the budget allotted to this thesis production.

This chapter will deal with the following: (1) the sociological background of Lorca's Spain, (2) the playwright, (3) the play, and (4) the visual design approach. This last heading will be further broken down into the following sub-headings: (a) setting, (b) costumes, and (c) lighting.

Sociological Background of Lorca's Spain

By the turn of the twentieth century, Spain was in a state of constant crises. Europe seemed well under way toward security and prosperity, yet the battle was still being waged on the Iberian

peninsula. Spain's American empire had vanished at the close of the Spanish-American War. Her natural resources were pawned, the mis-managed farm lands had become dry and exhausted and the land was earthquake-ridden. By the end of World War I and into the 1920's the generation that had grown up under these circumstances became bitter.¹ The poet Antonio Machado was one of this generation. He composed a poem in 1914 entitled, "A Young Spain" in which he states:

It was a time of infamies, of lies. They
put all Spain, our sorely wounded Spain,
in Carnical mummery, such as she was,
squalid and poor and drunk, that no hand
should reveal and probe the open wound.

The poem touches upon the failure of that generation to right its wrongs despite good intentions. But the closing stanza ends on a note of challenge:

You, younger youth, if from a higher peak
the spirit comes to you, will go to your
adventure awake and limpid in the divine
fire, clear like the diamond, like the
diamond pure.

"The poet of that 'younger youth' was to be Federico Garcia Lorca."² Although he took no active part in the Civil War that claimed his life, Lorca proved to be the sounding board of Spanish emotions that has endured the span of time pocked with war and destruction.³

¹Arturo Barea, Lorca: The Poet and His People, translated by Ilse Barea (New York: Harcourt, Brace and Co., 1949), pp. 3-4.

²Ibid., p. 6.

³Ibid.

The Playwright

On June 15, 1898, Federico Garcia Lorca was born in Fuentevaqueros, a village to the west of Granada. His physical development was deterred by a childhood disease and because of this illness he did not begin to speak until he was about four. Although no emphasis is placed on this early handicap in biographical studies, his early impressions were no doubt formed to a great degree by the women who cared for him during his illness. His works such as Yerma and Blood Wedding point out his "faculty for identifying himself with the inner world of women."⁴ He was always close in his relationship with his mother and sisters. An old peasant woman in the service of his family gave him insight into the legends, songs and speech of the country people.⁵

As a student in Granada, he met Fernando de los Rios, professor and important political figure of the University at Granada. De los Rios was to become his close friend and mentor. Through the advice of de los Rios, Lorca left Granada and went to Madrid in 1919 and soon gained some reputation as a poet, painter and musician. He resided at the Residencia de Estudiantes, Spain's counterpart to Oxford, where the atmosphere was steeped in scholarly endeavors.⁷ Lorca traveled in an inner circle of scholars and artists at the Residencia, among them the artist, Salvador Dali. Through several successful publications, Lorca gained respect and

⁴Ibid., p. ix.

⁵Ibid.

⁶Manuel Duran, et al., Lorca: A Collection of Critical Essays (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962), p. 3.

⁷Edwin Honig, Garcia Lorca (New York: New Directions Books, 1963), p. 12.

prominence as a poet only to sink into a period of personal depression. Impressions recorded by a friend, Angel del Rios, indicate that the poet had become cognizant of the weight of his work as well as the pitfalls of an easy success. For the first time in his life Lorca felt the need and desire to leave Spain. Through the efforts of Fernando de los Rios, Lorca spent the academic year 1929-30 in New York as poet-in-residence at Columbia University.⁸

New York opened his eyes to a world he could not have conceived in the cloistered environment of Granada or the Residencia. He was confronted by a montage of impressions that, because of a language barrier and a lack of an understanding of Americans, were somewhat misunderstood. Lorca was struck by the immediate difference in American women and the women he had known in Spain. He greatly admired their beauty, yet their "cold familiarity" was beyond his understanding.⁹ He was shocked by the flagrant promiscuity and indifference that gave rise to kissing and public displays of casual affection. These were things that to him "seemed incredible and inhuman, perhaps even degraded, and as a result of this he considered American girls unimpassioned."¹⁰ "After his return to Spain his plays concerned themselves almost exclusively with a single theme: the suffering and the frustration of

⁸Ibid.

⁹John A. Crow, Federico Garcia Lorca (Los Angeles: University of California Press, 1945), p. 4.

¹⁰Ibid.

the Spanish woman."¹¹ He managed to explore his theme, however, without becoming moralistic.

At the end of his year in New York he returned home devoid of the depression that had brought about his having left Spain.

He launched into his work with seemingly boundless energy. He formed his own company which he called La Barraca meaning "The Hut." The company was comprised mostly of students, yet he relied also on the talents of Margarita Xirgu, one of Spain's finest actresses and his close friend. La Barraca found the sensitive audiences not in the large cities of Spain but in the provinces. Operating on a shoestring and a government subsidy, they sought to bring the classics to the people. This proved to be the training ground for Lorca as he and his company adapted Lope de Vega, Cervantes, and Calderon for presentation in the small villages. The common people in those isolated villages were most receptive to the plays presented by the touring company. Lorca found in them the simple sensitivity to feel the passionate emotion that he poured into tragic works.

The first of his village tragedies, Blood Wedding, opened in 1933 and was hailed not only in Spain but in Argentina as well. Lorca completed the second of his village tragedies, Yerma, in 1935. A year later on July 18, 1936, the Spanish Civil War exploded. At this time Lorca had just completed his third village tragedy, The House of Bernarda Alba, and had arrived in Granada from Madrid only a few days before as he did

¹¹Duran, Lorca: A Collection of Critical Essays, p. 9.

annually to celebrate his saint's day. Although he was not politically inclined, he felt it necessary to take refuge in the home of Luis Rosales. Rosales was a member of Falange, the liberation front in power at Granada and therefore logically able to protect him. In Rosales' absence Lorca was hauled off by a Fascist gang and despite efforts by Rosales to effect his release, was shot at dawn of the following day, August 19, 1939. Federico Garcia Lorca was buried in an unmarked grave somewhere near Granada.¹² It was weeks later before the world knew of his wasteful murder. Shocked and indignant the world mourned the playwright. "He was first a name, then a symbol. When the readers discovered the poet and the dramatist behind the symbol, his lasting influence became assured."¹³

One cannot deal with Lorca's art without going into the background of the Spanish people and the way in which they responded to his art. The stimulus and the response explain one another to a great extent.¹⁴ Lorca was the poet of that "younger youth" who disclaimed any one faction. It is a temptation on the part of liberal intellectuals in this country, as well as in the Soviet Union, to label him as the symbol of the Republican force in Spain and the crusader of the 1930's. Unlike such men as Mayakovsky, who attached himself to the revolution in Russia, or Steinbeck with his identification to the Depression era in America, Lorca

¹²Duran, Lorca: A Collection of Critical Essays, pp. xiv-xv.

¹³Barea, Lorca: The Poet and His People, p. viii.

¹⁴Honig, Garcia Lorca, p. 18.

did not rely on movements of this nature.¹⁵ He was the Spaniard's Spaniard; yet his concern for the people knew no geographical boundaries. An interview with Lorca published in a Madrid newspaper, El Sol, quoted him:

I am completely a Spaniard, and it would be impossible for me to live outside my geographical boundaries; but I hate him who is a Spaniard only to be nothing more. I am a brother to everybody and I despise the man who sacrifices himself for an abstract nationalistic idea only to love his country with a bandage over his eyes.

The article was published a few months before those very men, blinded by their nationalistic bandages, took his life.

While Lorca tries to depict the changes in Spain during the twentieth century, he also shows eternal Spain. Lorca was a disciple of the Spanish past, yet because of his sensitive awareness, he brought the past alive for the present.¹⁶

The Play

The House of Bernarda Alba is the final play of a trilogy beginning with Blood Wedding and maturing with Yerma. The predominantly female casts of Blood Wedding and Yerma culminate with an entirely female cast. The male serves only as an unseen sexual catalyst.

Traces of Clytemnestra and Medea can be seen in the character of Bernarda as she dominates the lives of everyone around her. Bernarda's husband has just been buried. She is faced with the maternal duty of coping with her five daughters who are eager for marriage. The caste

¹⁵Duran, Lorca: A Collection of Critical Essays, p. 13.

¹⁶Ibid., p. 15.

system dictates, through Bernarda, that her daughters not marry below their station, yet there is no one else in the village eligible except Pepe el Romano to whom Angustias, the eldest, richest, and least attractive of the daughters has been promised.

The cloistered restrictions of mourning and chastity dictated by Bernarda bring out the worst side of all the daughters. Jealousy and sexual frustration turn each of them on the other as they swelter within their prison home. Adela, the youngest, succeeds in giving herself to Pepe in a desperate attempt to grasp the straw of life. Upon hearing of this, Bernarda shoots at Pepe, misses, but leads Adela to believe she has killed him. In desperation, Adela hangs herself and Bernarda, holding fast to her social and maternal values, orders the dead girl to be dressed as a virgin and demands that it be said that she died a virgin. Thus in the final analysis, "it is the appearance of honor that counts even more than honor itself."¹⁷

The Visual Design

The Setting

At the beginning of Act I, Lorca describes the setting:

A very white room in Bernarda Alba's house. The walls are white. There are arched doorways with jute curtains tied back with tassels and ruffles. Wicker chairs. On the walls, pictures of unlikely landscapes full of nymphs or legendary kings.

Lorca prefaces this description by stating that the play is "intended as a photographic document." What he meant by this is not clear. Perhaps

¹⁷ Sylvia W. Patterson, "Setting As Character in Lorca," Southern Speech Journal, XXX (Spring, 1965), p. 217.

"photographic" to Lorca meant realism. While he suggests elements of set design unacceptable to this designer, he does touch on elements, either consciously or intuitively, that are right, e.g., white walls with touches of black trim. Curtains, ruffles, tassles, and pictures all seem busy and unnecessary. It seems almost as though the poet in Lorca intuitively demanded the symbolic whiteness of the walls and black touches and then became somewhat lost in subjective realism.

Furthermore the choice of pictures and curtains might have had deeper symbolic meaning to him personally than to others far removed. If in fact this play was intended as a realistic play, it continually contradicts the premise, for symbolism is woven throughout the text of the drama. The house is visited by Pepe; the stallion kicks at his stall. References to the oppressive heat and closed doors heighten the confined feeling. Bernarda refers to the "cursed village with no river, full of wells where you drink water always fearful it's been poisoned." Adela seeks Pepe to quench her sexual thirst only to die because Bernarda "poisons" the well by implying that she has killed him. The grandmother equates the sea foam with a "beautiful man to marry with." All are emotionally dying of thirst in the midst of a drought imposed by Bernarda. The whiteness and sterility of the house, the emptiness and "prison-convent" qualities of the atmosphere emphasize the symbolism. For example, in Act I Bernarda states:

For the eight years of mourning, not a breath of air will get
in this house from the street. We'll act as if we'd sealed
up doors and windows with bricks.

The very walls are an impermeable membrane to outside influences keeping the daughters trapped by their submissiveness to traditional matriarchal

authority. The setting of the play is:

. . . a static society, but there is not a static movement;
nothing happens on the stage, yet everything happens in the
play . . . the home is at once a jail and a convent. . . .¹⁸

Any realistic touches, then, should appear within the framework of the poetic. Yet the setting by definition is realistic, that is, it falls along the realistic continuum.

Although a multi-set approach is possible, the designer feels this would be superfluous to the language and very nature of the play. Scene shifting should be kept to a minimum in order to eliminate any extraneous factors that could detract from the desired mood. Any rearrangements of furniture should be done within the framework of the drama, that is, consistent with its character. Thus actual shifts will be performed by selected cast members within full view of the audience. A generalized playing area is needed, a large room in Bernarda's house. This room then becomes an arena, a pit, an exercise space in the prison-convent where the drama can be played.

This designer feels that the house must be created with the following in mind: (1) establish a sense of sterility that grows out of the sexual repression foisted by Bernarda onto her daughters, (2) create a feeling of height and mass of the sterile walls looming upward and around the action, enveloping and absorbing the frustrated cries for life, and oppressive weight from overhead utilizing the vaulted arch. Sterility, height and weight, then, are the key design guidelines. With

18

Warren Carrier, "Poetry in the Drama of Lorca," Drama Survey, III, (1963), p. 297.

these in mind, the designer can work within a Spanish motif to arrange these mood values. Heavy woodwork and especially doors are vehicles for ornamental ironwork and wood carving. Recurring designs and patterns reminiscent of the Moorish heritage in Spain provide a rich source of design. Doors should be treated in a heavy, decorative manner, not only to emphasize them symbolically as formidable barriers, but to augment the Spartan starkness of the setting. The designer feels that the hallmark of Spanish decor is a sense of solidity and formidable grandeur as well as contrasts of light and dark surfaces. The only adornment to the white walls should be a large Spanish cross on the stage right wall used primarily as the symbol of Catholic Spain and also to aesthetically balance the doors on stage left.

The set should be sparsely furnished; a table, seven chairs and four short stools are to be used in varying arrangements for each of the three acts. Bernarda's chair is the most prominent one. It is heavily carved with a flavor of Spanish Gothic and upholstered in a dark crimson velvet. It parallels Bernarda's omnipotence by sheer visual impact.

The visual picture, then, is a contrast of basic black and white. The light stucco walls are to be punctuated with dark heavy doors and capped with dark vaulting. One small window will pierce the heavy walls permitting a limited view of the outside; the window is barred to prohibit flight. The feeling is to be one of confinement, yet spacious so as not to limit the flow of movement.

Levels are to be provided by an entrance platform six inches high

leading into the room through a massive archway, supporting a staircase with a landing halfway up.

The Costumes

Like the setting, the costumes of the women are stark. The mourners appear in dark colors, predominantly black, and are meant to be nearly indistinguishable as individuals. The five daughters are to be dressed alike, with the possible exception of differences in their collars. Other than that they are all in mid-calf length, long-sleeved dresses. They should wear black chiffon mantillas in Act I. The simple cut of their dresses should be augmented by black stockings and high-heeled oxfords. The daughters exist not only as individuals but as a collective character in the drama. For this reason they must appear as individual characterizations and not have their costumes set them apart. Adela does rebel, though, in Act I and puts on a green dress of a more stylish cut by comparison to their mourning garments. The nightgowns worn by the daughters in the last scene are to be simple white muslin gowns, feminine, yet without trim.

Bernarda's dress is also black, yet, like her chair, rich but severe. Black lace adorns the bodice and the cuffs. The hem is ankle-length and finished in black velvet. The high collar emphasizes her natural rigid posture. She also wears high-heeled oxfords. Her mantilla is of fine lace matching that of her dress. Bernarda accentuates her walk and gestures with a black cane. Not a cripple, Bernarda uses the cane as an extension of herself.

The two servants are dressed in earthy shades of grey and brown.

Prudencia, the neighbor, also appears in brown with touches of black trim.

The only color is in the dress of Maria Josefa, the grandmother. Labeled "crazy," she may be the only sane member of the household. She wears an ankle-length dress of pink symbolizing a paradox of physical age and emotional youth.

The Lighting

Following the motif of starkness and severity, the lighting design will attempt to tie all other visual elements together. The primary aim here is to provide adequate illumination for all acting areas while creating a feeling of oppressive heat, and a monotonous static quality. One of the mourners says early in Act I, "the sun comes down like lead." This is to be the point of departure in the design. There is no apparent source of illumination from within, therefore, the motivational lighting approach is of little value in this design. In order to obtain a feeling of warmth without reducing the intensity, pastel tinted filters should be used. The light cues should be kept to a minimum with rapid fade-outs occurring at the end of each act.

Summary

The visual elements have been analyzed as separate entities; the setting, the costuming, and the lighting. What remains is to effect a meeting, a blending, and an amalgamation of these elements in order to create a cohesive vehicle that creates the appropriate mood and atmosphere to convey the playwright's dramatic message as interpreted by

the director. Frequent communication with the director will assure constructive, artistic decisions regarding all elements in the visual design of The House of Bernarda Alba.

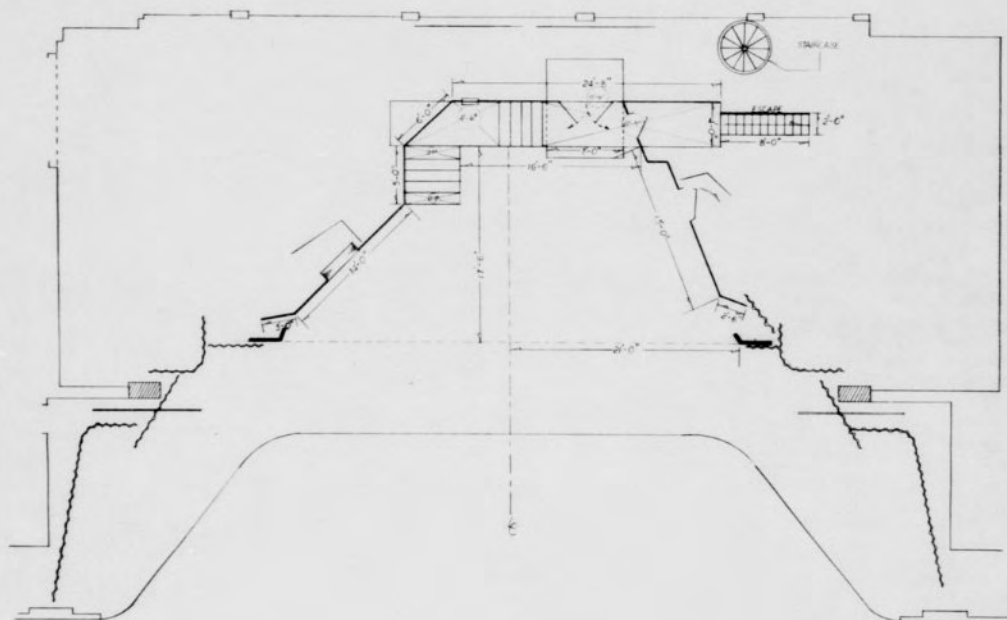
PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN

Figure 1.



UNC - Greensboro
 The House of Bernarda Alba
 Sheet # 4 floor Plan
 SCALE: 1/4" = 1'-0" April, 1969
 designed by *OKBentel*

DESIGNER'S RENDERING



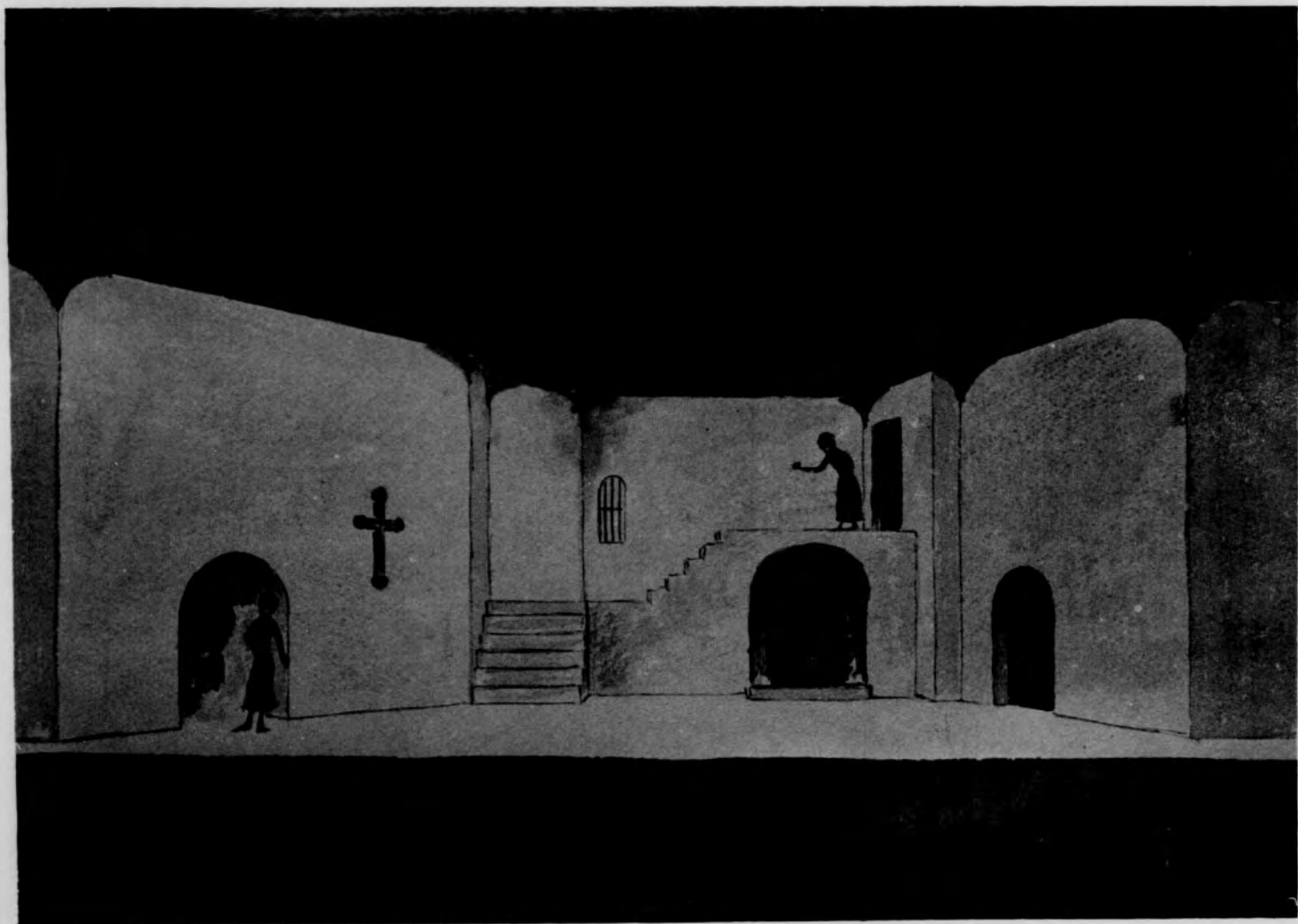


Figure 2.

SET PHOTOGRAPH

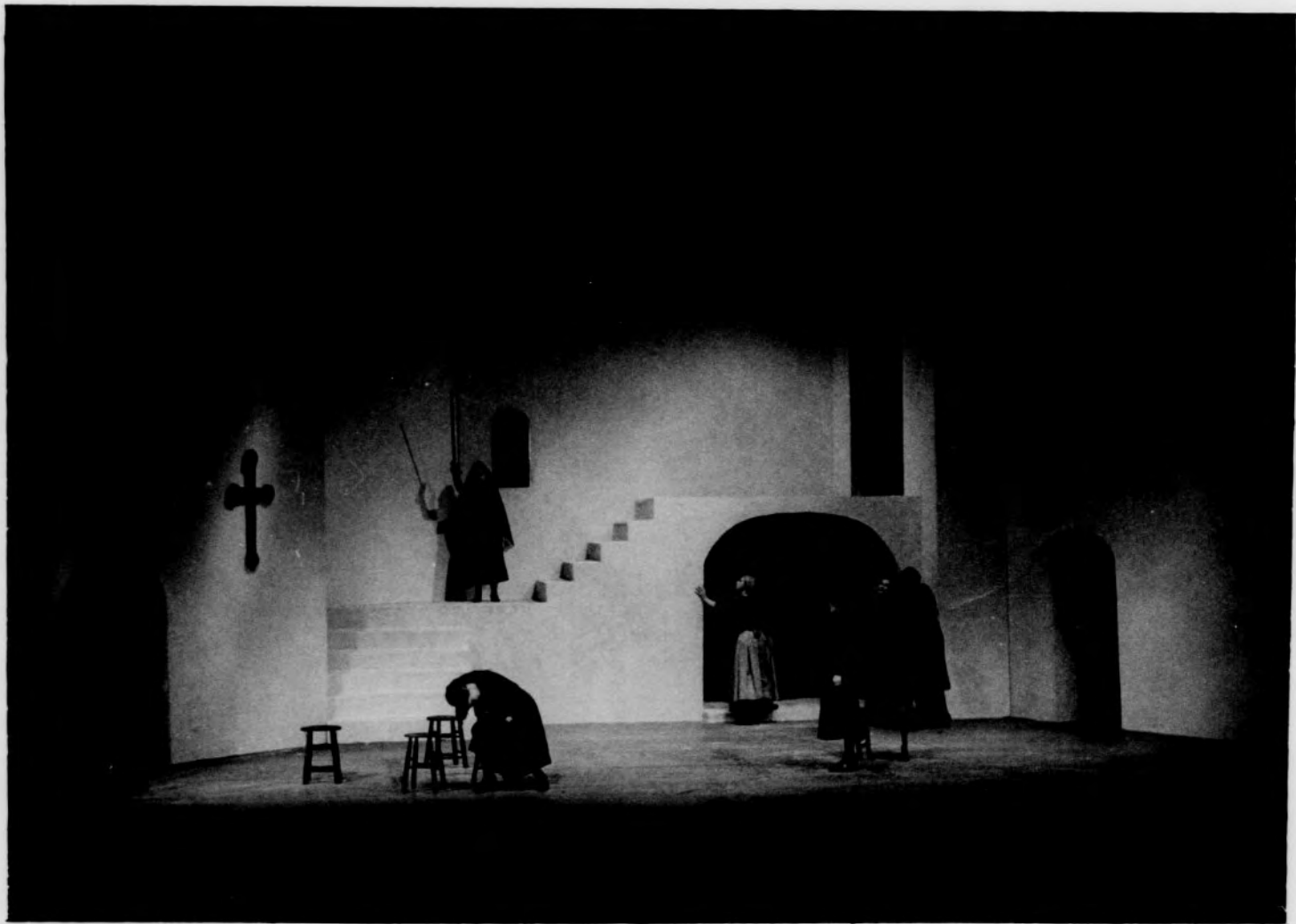
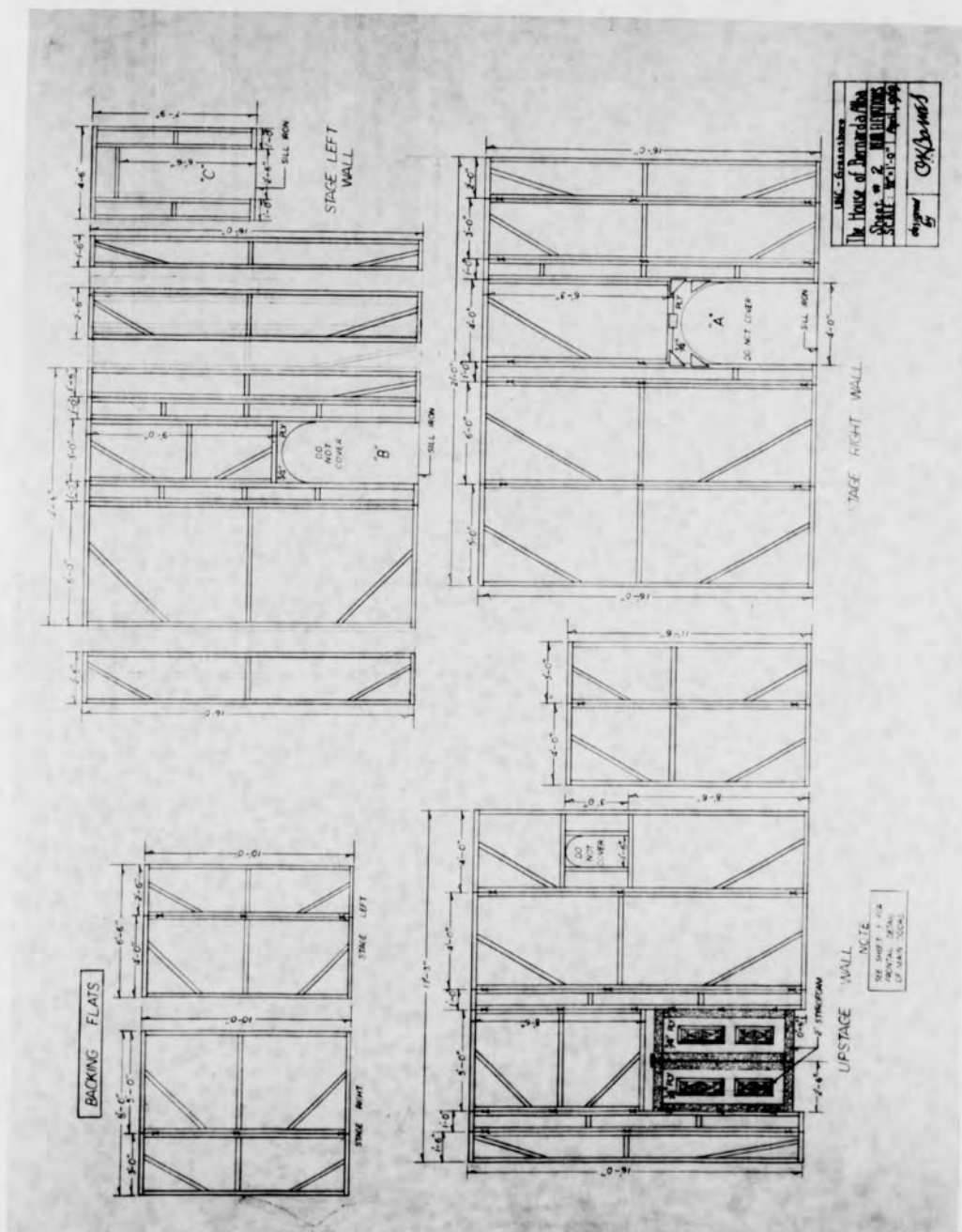


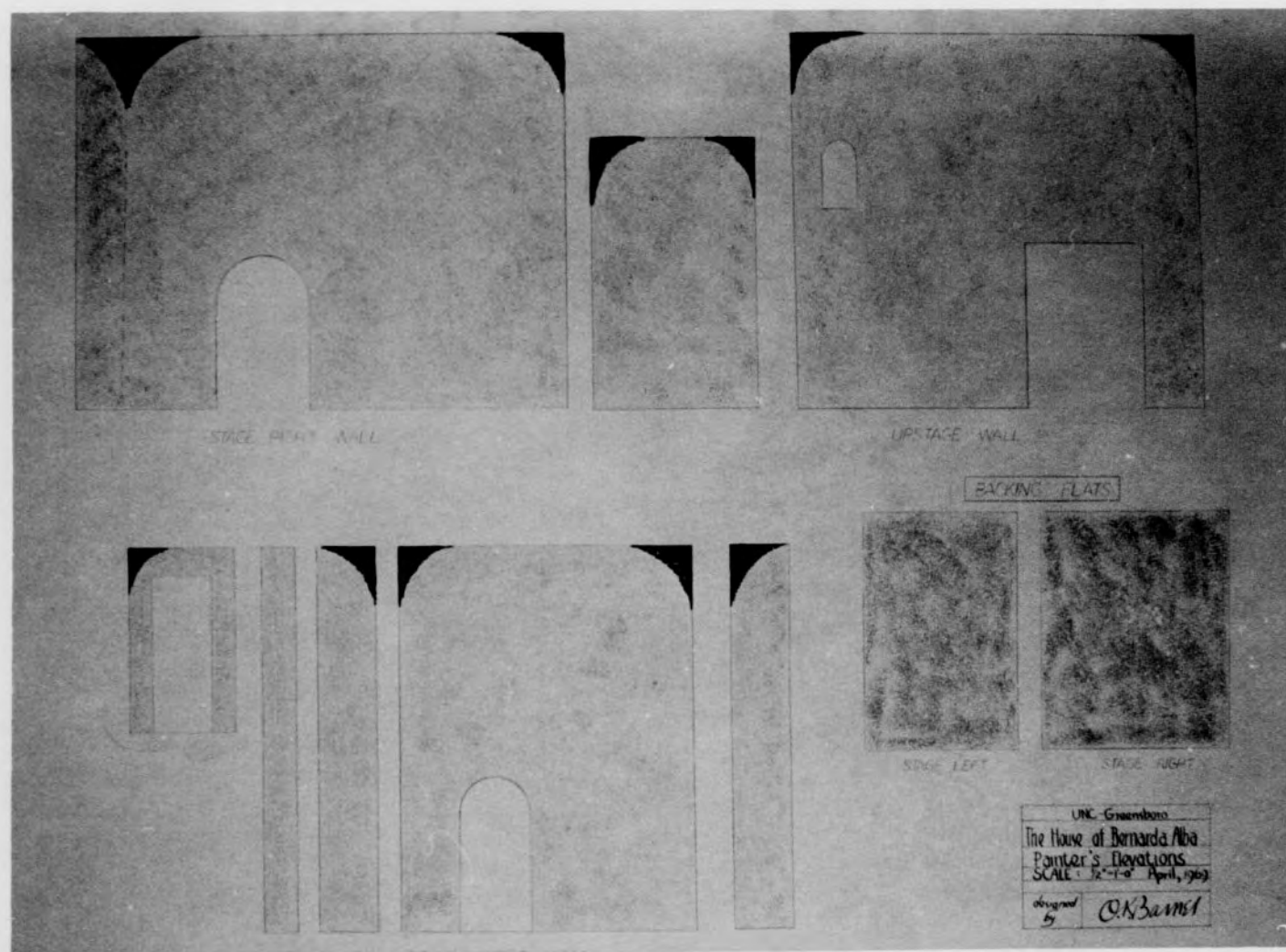
Figure 3.

REAR ELEVATIONS



PAINTER'S ELEVATIONS

Figure 5.



CONSTRUCTION DRAWINGS

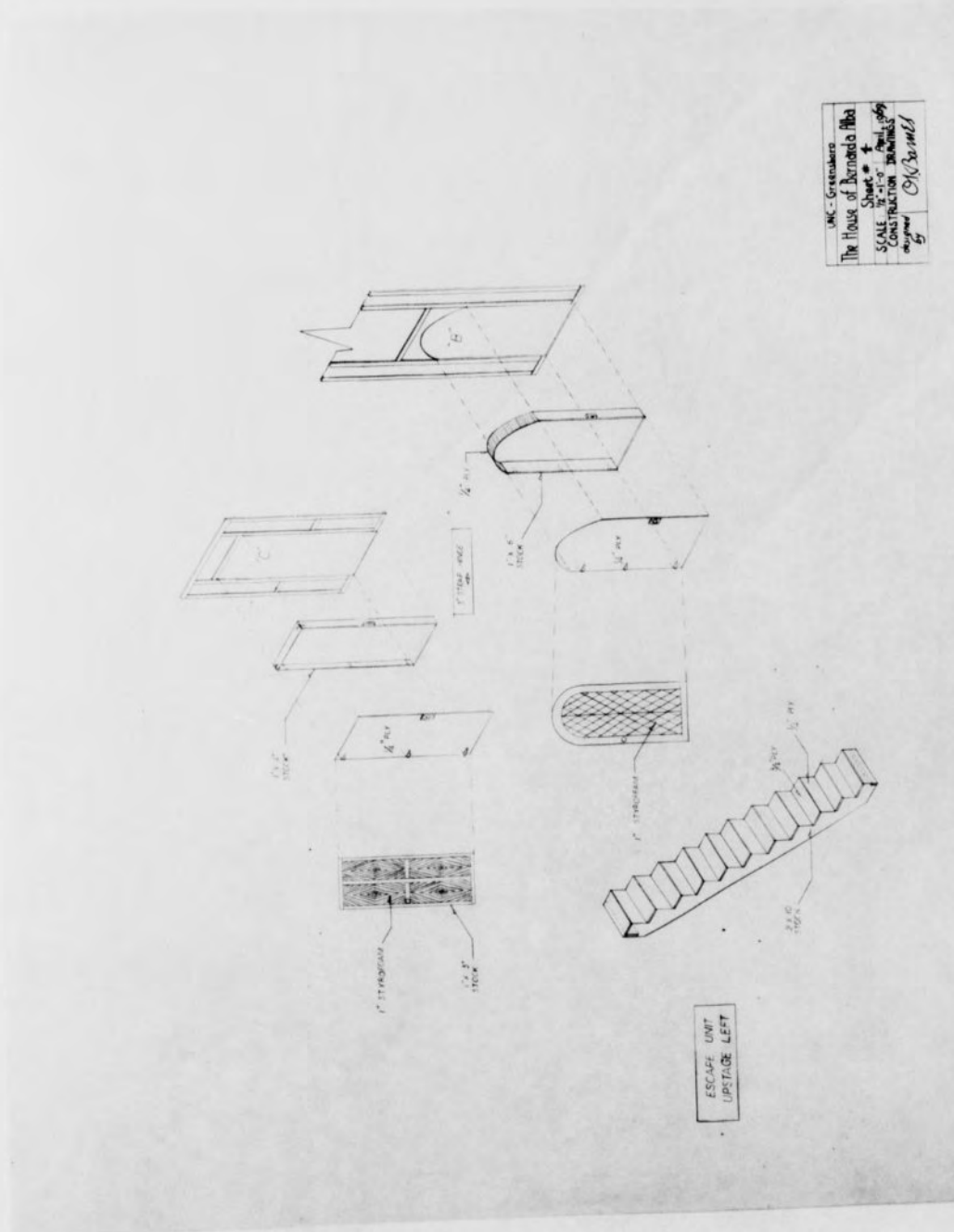


Figure 7.

SCENE PLANS

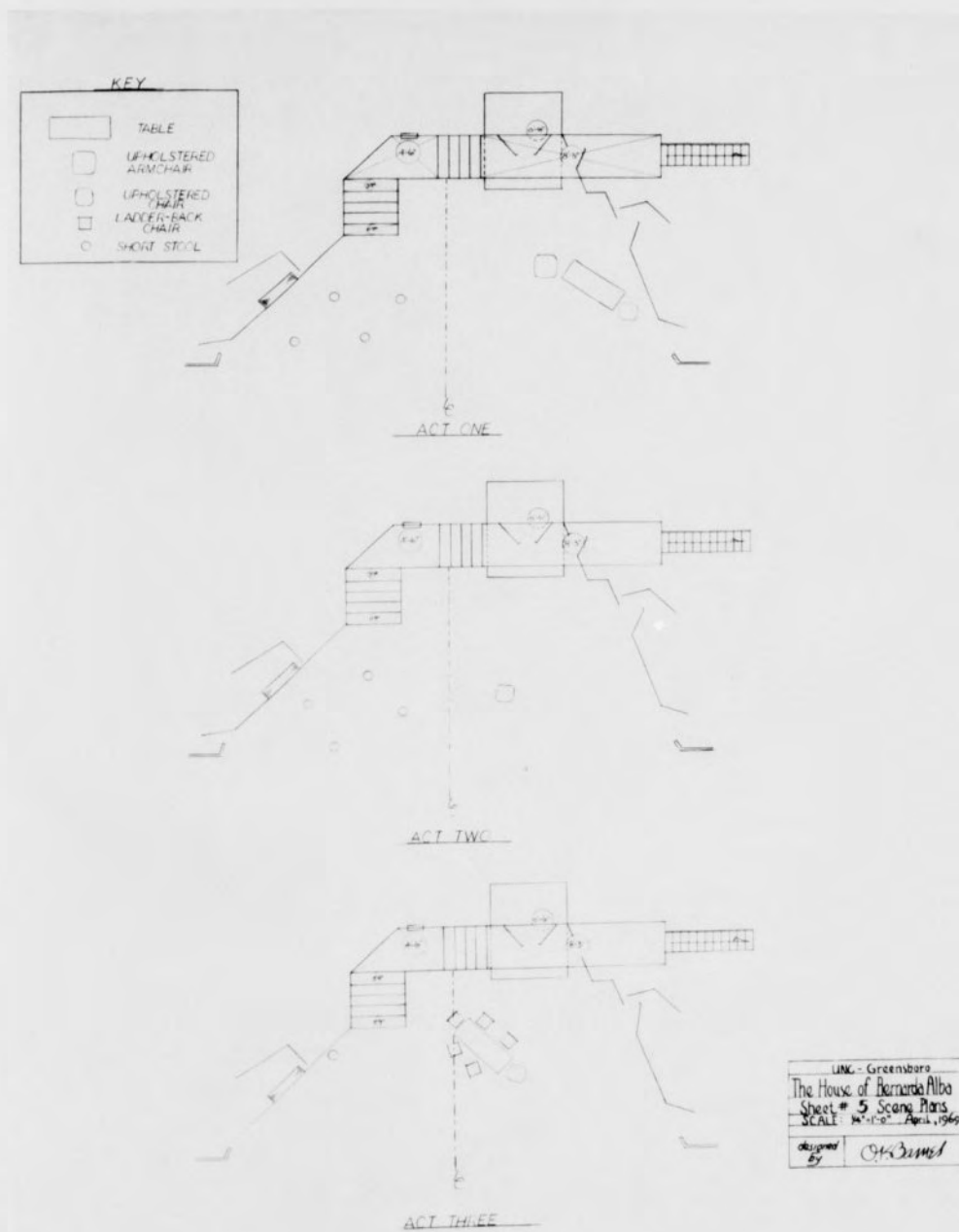


Figure 8.

PROPERTY LIST

PROPERTY LIST

PROPERTY LIST

PROPERTY LIST

Table

2 Upholstered Chairs

2 Stools

2 Folding Tables

2 Folding Tables

2 Stools

PROPERTY LIST

Stools

Stools

Stools

PROPERTIES PLOT

Stools

Stools

Stools

Stools

Stools

Stools

Stools

Stools

Stools

Stools

Stools

Stools

PROPERTY LIST

PROPERTY LIST

2 Stools

Table

2 Upholstered Chairs

PROPERTY LIST

Stools

Stools

Stools

Stools

Stools

2 Fold White Table

Stool Photographs

TABLE 1
PROPERTIES PLOT

Act I

ONSTAGE PRE-SET

Table
2 Upholstered Chairs
4 Stools
6 Plates
6 Water Glasses
Tray

OFFSTAGE HAND PROPS

Servant:	Dust Cloth
Poncia:	Bread Sausage Bag of Coins
Adela:	Green Fan
Martirio:	Black Fan
Magdalena:	Black Fan
Amelia:	Black Fan
Angustias:	Black Fan
Bernarda:	Cane

Act II

ONSTAGE PRE-SET

4 Stools
Table
1 Upholstered Chair

OFFSTAGE HAND PROPS

Bernarda:	Cane
Daughters:	Sewing
Martirio:	1 Yard White Lace Small Photograph

TABLE 1 (CONCLUDED)

Act III

ONSTAGE PRE-SET

Table
5 Ladder-back Chairs
1 Upholstered Chair
1 Stool
6 Plates
6 Water Glasses
6 Knives
6 Spoons
6 Forks
2 Dishes
Salt Shaker

OFFSTAGE HAND PROPS

Bernarda:	Cane (Practical) Cane (Break-away)
Maria Josefa:	Sheep Skin Rug
Angustias:	Pearl Ring

THE COSTUMES

DESIGNER'S RENDERINGS



Figure 9.



Figure 10.



Figure 11.

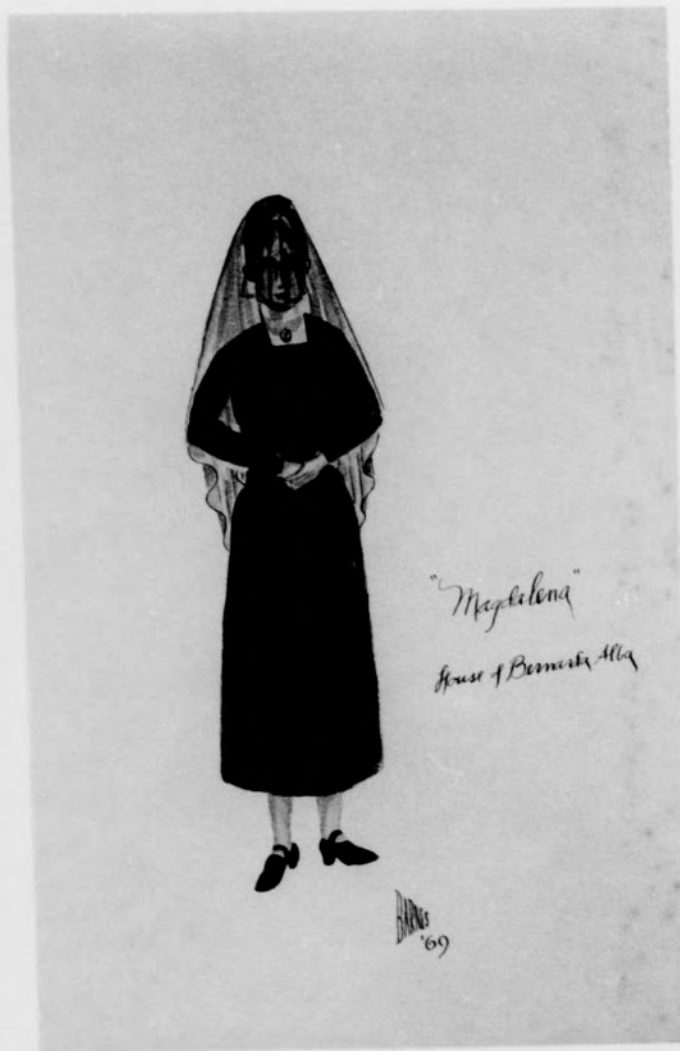


Figure 12.



Figure 13.



Figure 14.

COSTUME PLOT

TABLE 2

COSTUME PLOT

CHARACTER	ACTRESS	COSTUME	SPECIAL INSTRUCTIONS
BERNARDA:	Marcell Rosenblatt	Black dress Black tights High-heeled oxfords Black lace mantilla	Remove mantilla before last entrance in Act III
MARIA JOSEFA:	Pat Gilbreath	Pink dress Pink shawl Brown slippers Cameo	NONE
ANGUSTIAS:	Shannon Campbell	Black dress Black tights High-heeled oxfords Black chiffon mantilla White nightgown	Remove mantilla after Act I Change to nightgown during Act III
AMELIA:	Carol Greenlief	Black dress Black tights Black chiffon mantilla White nightgown High-heeled oxfords	Remove mantilla after Act I Change to nightgown during Act III
MAGDALENA:	Marta Schley	Black dress Black tights Black chiffon mantilla High-heeled oxfords White nightgown	Remove mantilla after Act I Change to nightgown during Act III

TABLE 2 (CONTINUED)

CHARACTER	ACTRESS	COSTUME	SPECIAL INSTRUCTIONS
MARTIRIO:	Amelia Penland	Black dress Black tights Black chiffon mantilla High-heeled oxfords White nightgown	Remove mantilla after Act I Change to nightgown during Act III
ADELA:	Kay Cortez	Black dress Black tights High-heeled oxfords Black chiffon mantilla Green dress White nightgown	Change from black dress to green dress during Act I Change back to black dress for Act II Change to nightgown during Act III
LA PONCIA:	Susan McClung	Brown blouse Grey skirt Grey apron Black tights Black shawl Sandals	Remove black shawl after first entrance in Act I
SERVANT:	Gayle Behrman	Black blouse Brown skirt Brown apron Black tights Sandals	NONE

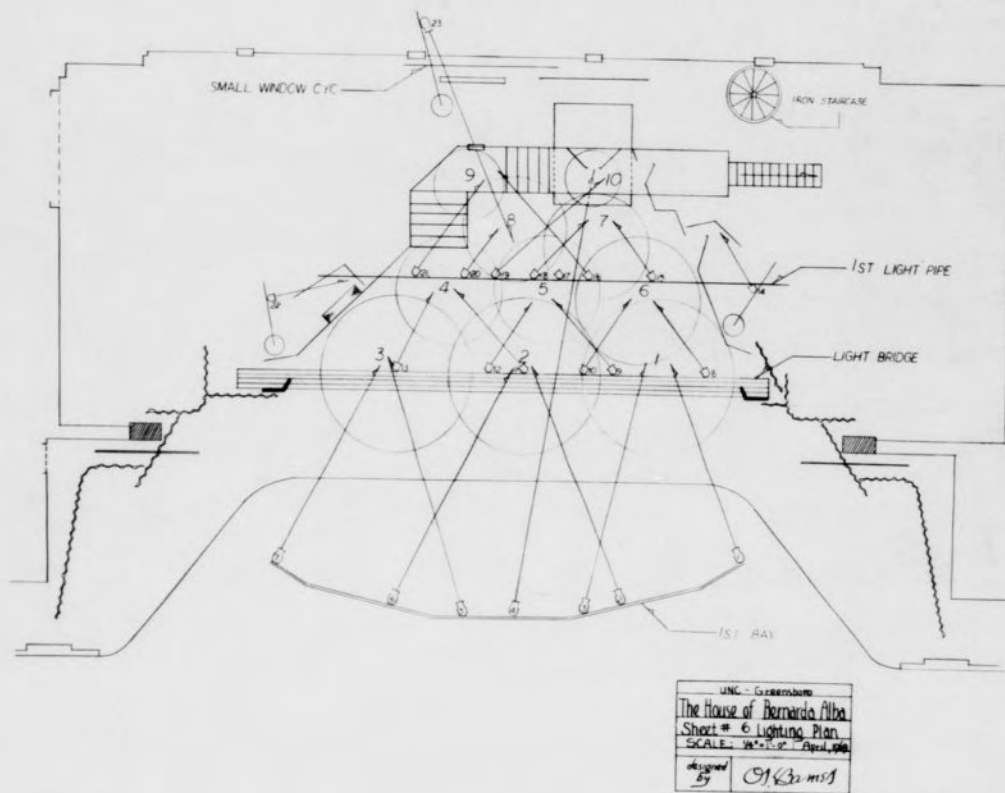
TABLE 2 (CONCLUDED)

CHARACTER	ACTRESS	COSTUME	SPECIAL INSTRUCTIONS
PRUDENCIA:	Diane LeGrand	Brown dress Black tights Black chiffon mantilla High-heeled oxfords	NONE
ALL MOURNERS and BEGGAR:		Dark dresses Dark shawls Black slippers Black tights	

LIGHTING AND SOUND

LIGHT PLAN

Figure 15.



INSTRUMENT SCHEDULE

TABLE 3

INSTRUMENT SCHEDULE

NO.	INSTRUMENT TYPE	LAMP	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL. NO.	FUNCTION/AREA SPECIAL
1	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	45	805	Area 1
2	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	35	805	Area 2
3	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	31	805	Area 1
4	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	12	27	849	U. S. Arch Special
5	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	3	46	805	Area 3
6	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	34	805	Area 2
7	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	3	42	805	Area 3
8	Fresnel	T-20	500	$\frac{1}{2}$ Spot	6	85	805	Area 6
9	Fresnel	T-20	500	$\frac{1}{2}$ Spot	5	87	805	Area 5
10	Fresnel	T-20	500	$\frac{1}{2}$ Spot	6	81	805	Area 6
11	Fresnel	T-20	500	$\frac{1}{2}$ Spot	4	82	805	Area 4
12	Fresnel	T-20	500	$\frac{1}{2}$ Spot	5	84	805	Area 5
13	Fresnel	T-20	500	$\frac{1}{2}$ Spot	4	92	805	Area 4
14	Fresnel	T-20	500	$\frac{1}{2}$ Spot	11	131	805	S. L. Arch Special

TABLE 3 (CONCLUDED)

NO.	INSTRUMENT TYPE	LAMP	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL. NO.	FUNCTION/AREA SPECIAL
15	Fresnel	T-20	500	$\frac{1}{2}$ Spot	7	65	805	Area 7
16	Fresnel	T-20	500	$\frac{1}{2}$ Spot	9	75	805	Area 9
17	Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	83	805	Area 8
18	Fresnel	T-20	500	$\frac{1}{2}$ Spot	7	79	805	Area 7
19	Fresnel	T-20	500	$\frac{1}{2}$ Spot	10	78	805	Area 10
20	Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	80	805	Area 8
21	Fresnel	T-20	500	$\frac{1}{2}$ Spot	9	66	805	Area 9
22	Fresnel	T-20	500	$\frac{1}{2}$ Spot	11	134	805	S. R. Arch Special
23	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	15	160	849	Window Special
24	Fresnel	T-20	500	$\frac{1}{2}$ Spot	16	70	805	Cross Special
25	Strip Light	R	150		Davis 1	150	Amber	Window Cyc

NOTE: All color media indicated above are Roscolene.

TABLE 4

SWITCHBOARD SET-UP CHART

WIRE	WIRING	TERMINAL	WIRING
1	1	1	45
		2	51
2	3	3	55
		4	56
3	5	5	66
		6	67
4	8	8	68
		9	71
5	7	7	69
		10	64
6	11	11	63
		12	61
7	13	13	62
		14	79
8	15	15	81
		16	80
9	17	17	84
		18	73
10	19	19	75
11	20	20	136
		21	136
12	22	22	27
13	23	23	149
14	24	24	70
15	25	25	158

TABLE 4
SWITCHBOARD SET-UP CHART

BANK	DIMMER	INSTRUMENT	CIRCUIT
1	1	1	45
		3	31
	2	2	35
		6	34
	3	5	46
		7	42
	4	11	82
		13	92
	5	9	87
		12	84
	6	8	85
		10	81
2	7	15	65
		18	79
	8	17	83
		20	80
	9	21	66
		16	75
	10	19	78
	11	14	131
		22	134
	12	4	27
3	15	23	160
	16	24	70
ARIEL-DAVIS	1	25	158

LIGHT PLOT

TABLE 5

LIGHT PLOT

SPECIAL NOTE: The script in which pagination refers, is listed in the bibliography.

NOTE: At 8:00 turn on the SYSTEM MASTER and set the AUDITORIUM TRANSFER switch from "Direct" to "Dim" in preparation for the pre-show lights.

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	1	Pre-show set-up	Grand Master		10		
			Bank Master 1		3		
			Bank Master 2		3		
			Bank Master 3		6½		
			Bank Master 4		6½		
			House Lights		5		
			Dimmer 1		10		
			Dimmer 2		10		
			Dimmer 3		10		
			Dimmer 4		10		
			Dimmer 5		10		
			Dimmer 6		10		
			Dimmer 7		10		
			Dimmer 8		10		
			Dimmer 9		10		
			Dimmer 10		10		
			Dimmer 11		4½		
			Dimmer 12		5		Independent
			Dimmer 15		10		Independent
			Dimmer 16		4		Independent
			Davis 1		5		
	2	6th bell ring	House Lights	5	0	8	Smooth fade-out

TABLE 5 (CONTINUED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	3	9th bell ring	Bank Master 1 Bank Master 2 Davis 1	3 3 5	10 10 8	6 6 6	
157	4	Servant enters through U. L. door	Bank Master 3 Dimmer 11 Dimmer 15	6½ 4½ 10	10 6 0	10 10 10	Cross-fade Bank Master 3 and Dimmer 11 with Dimmer 15
176	5	Bernarda's line: "Lock her up!"	Grand Master Davis 1	10 8	0 0	6 6	Lights are out by the time the daughters surround the old woman.
	6	Cue from Stage Manager	House Lights	0	3	5	
	7	Mourners enter to shift furniture	Grand Master Dimmer 11 Dimmer 16 Davis 1	0 6 4 8	5 10 8½ 4		Cue from Stage Manager Independent
	8	Furniture shift complete and the last mourner leaves the stage	House Lights	3	0	6	
	9	Completion of Cue 8	Grand Master Davis 1	5 4	0 8	6 6	

TABLE 5 (CONTINUED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	10	Pre-set	Dimmer 11 Dimmer 16	10 8½	6 4½		Re-set during black-out
177	11	Cue from Stage Manager	Grand Master	0	10	5	
195	12	Bernarda's line: "Kill her! Kill her!"	Grand Master Davis 1	10 8	0 0	1 1	Quick fade
	13	Pre-set	House Lights Grand Master Bank Master 1 Bank Master 2 Bank Master 3 Dimmer 12 Dimmer 15 Dimmer 16	0 0 10 10 10 0 0 8½	3 10 0 0 0 10 7 3	5 5	Independent Independent Independent
	14	Cue from Stage Manager	House Lights	3	0	5	
	15	Completion of Cue 14	Grand Master	10	0	6	
	16	Pre-set	Bank Master 1 Bank Master 2 Bank Master 3 Dimmer 11 Dimmer 12	0 0 0 6 6	7 7 7 7 7		Re-set all during the blackout Master Dimmer 12

TABLE 5 (CONCLUDED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
196	17	Cue from Stage Manager	Grand Master	0	10	5	
202	18	Poncia's line: "Are you still here?"	Grand Master	10	9	5	
211	19	Visual cue: as Bernarda crosses from center archway	Bank Master 2	7	4½	10	
211	20	Bernarda's line: "Did you hear me?"	Grand Master	9	7	10	
211	21	Bernarda's final "Silence!"	Grand Master	7	0	1	Quick fade to black
	22	CURTAIN CALL Cue from Stage Manager	Grand Master	0	10	4	
	23	Cue from Stage Manager	House Lights Grand Master	0 10	6 0	4	Cross-fade

TABLE 1

SOUND PLOT

NOTE: At 8:00 a.m. on the scheduled day the tape for the first recorded event.

NOTE: The 1000 ft. indicator should always be used by the flight recorder.

NOTE: The 1000 ft. indicator should always be used by the flight recorder.

SOUND PLOT

TIME	DESCRIPTION	TIME
1	Rolling with descending 3 minutes before the start	Ring 1-5 sec.
		Ring 1 to 5 sec.
		Ring 3 to 10 sec.
		Ring 4 to 10 sec.
		Ring 5 to 10 sec.
		Ring 6 to 10 sec.
		Ring 7 to 10 sec.
		Ring 8 to 10 sec.
		Ring 9 to 10 sec.
		Ring 10 to 10 sec.
		Ring 11 to 10 sec.
		Ring 12 to 10 sec.
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		Ring 91 to 10 sec.
		Ring 92 to 10 sec.
		Ring 93 to 10 sec.
		Ring 94 to 10 sec.
		Ring 95 to 10 sec.
		Ring 96 to 10 sec.
		Ring 97 to 10 sec.
		Ring 98 to 10 sec.
		Ring 99 to 10 sec.
		Ring 100 to 10 sec.

TABLE 6

SOUND PLOT

NOTE: At 8:00 turn on the equipment and cue the tape for the first recorded sound.

SPECIAL NOTE: * indicates sound effects executed by the Stage Manager.

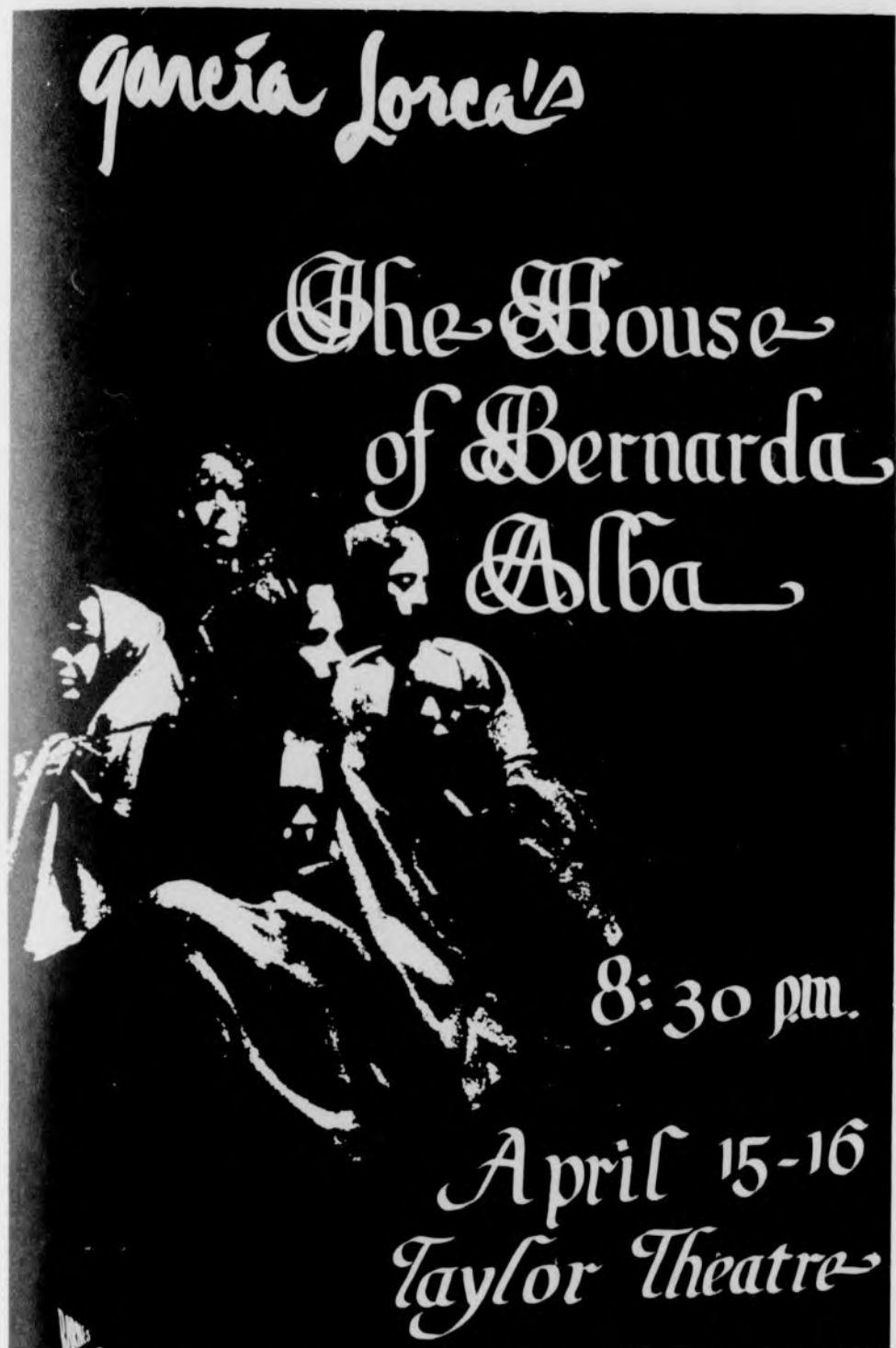
SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
	1	Tolling bells beginning 5 minutes before the show*	Ring 1--8:25 Ring 2 in 1 minute Ring 3 in 30 sec. Ring 4 in 30 sec. Ring 5 in 30 sec. Ring 6 in 15 sec. Ring 7 in 15 sec. Ring 8 in 15 sec. Ring 9 in 15 sec. Ring 10 in 5 sec.
		Ring bells every 5 sec.*	
157	2	Bell stops on Servant's line: "Couldn't you give me some for my little girl, Poncia?"*	
159	3	Bell rings on Servant's line: "Neither soap nor rag will take them off."*	
160	4	Bell rings on Poncia's exit.*	
160	5	Bell stops on Beggar's line: "I came for the scraps."*	
160	6	Bell begins to ring on Servant's line: "I hope someday not a one will be left to tell it."*	

TABLE 6 (CONCLUDED)

SCRIPT	PAGE	CUE NO.	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
161		7	Bell stops on Servant's line: "Must I go on living."*	
168		8	Bell rings as Bernarda exits.*	
184		9	Triangle rings with Poncia's line: "No, fate has sent me to this nunnery!"*	
185		10	Music begins with Amelia's line: "To be born a woman is the worst possible punishment."	Fade in sound on S.R. speaker and slowly cross-fade to S.L. speaker.
186		11	Song fades out with Amelia's line: "What's wrong with you?"	
195		12	Live crowd noise directed by Stage Manager begins Martirio's line: "None of us will have him."	Sound begins low and climaxes at blackout
197		13	Heavy bang on Prudencia's line: "... so the children won't make fun of me."*	Stage Manager strikes box with mallet.
197		14	Repeat Cue 13 on Prudencia's line: "I have no appetite."*	
199		15	Bells ring on Bernarda's line: "There's no reason why it shouldn't be."*	Softly
209		16	Whistle after Adela's line: "I can see you as I've never seen you before."*	
210		17	Gunshot on Magdalena's line: "Let her go where we'll never see her again."*	
210		18	Thud offstage left	Adela knocks over chair

POSTER DESIGN





García Lorca's

*The House
of Bernarda
Alba*

8:30 pm.

*April 15-16
Taylor Theatre*

Figure 16.

PRODUCTION PHOTOGRAPHS



Figure 17.



Figure 18.



Figure 19.



Figure 20.

PART III

AN ANALYSIS

PART III

AN ANALYSIS

The designer's purpose in this section is to analyze the strengths and weaknesses of his planning and execution of the technical production of The House of Bernarda Alba. He will conduct this self-criticism according to the following topics: (1) the set, (2) the costumes, and (3) the lighting.

The Setting

Before arriving at a design suitable to both the designer and the director, a series of evolutionary thumbnail sketches were drawn and submitted to the director for reaction and opinion. Similar to Lorca's set description discussed in Part I, this designer's sketches proved to be too busy, too prone to be examples of pretty Spanish decor, complete with a generous supply of decorative wrought iron sconces, wall hangings and grill work. Through the series of sketches, extraneous design elements were gradually eliminated. Finally, a set free of unnecessary clutter, suited to the language and nature of the play evolved. One of the final sketches included a bannister which was never realized in the actual setting because the designer decided that it would nullify an important diagonal line in the setting. The director agreed that it would indeed be detrimental to the line of the set as well as to the flow of the action. The blocking which was planned to utilize the

bannister was altered or eliminated.

A model was built to a scale of $1/2" = 1'-0"$ and was given to the director to use in visualizing blocking patterns. A mock-up of the set was erected in the rehearsal hall with the proscenium opening and curtain line marked on the floor with tape. Only then did the director and designer realize that the set was too shallow; it had looked deep enough on paper to permit the desired movement patterns. To correct the depth deficiency, the stage right and stage left walls were brought in at a slightly steeper angle and the proscenium width was reduced. The change, slight in the over-all appearance, provided about seven feet of needed depth to the playing space.

The central arch proved to be a construction problem. Two factors contributed to this: first the manner in which construction was carried out was careless. For example, the "sweeps" that were to form the arch were not installed until the platforming overhead had been covered and the double doors installed. This prohibited maneuverability in the installation of the "sweeps." New measurements had to be taken which were not accurate. The result was the need to assemble the thickness of the arch in sections, creating an asymmetrical arch with a slight twist to its thickness. Had the "sweeps" been put in while the platforms were still in a skeletal state, there would have been no need for alterations and the archway could have been enclosed simply by laying in wallboard sheets curved to the contours of the sweeps. Secondly the shape of the doors weakened the appearance of solidity to the arch. Originally the doors were planned to form an arch, which would have overemphasized the same line. Rectangular double doors were

substituted as the set was being built. Although the line and emphasis of the door was much better, the arch lost some of its overhead solidity and the doors would not open all the way because they no longer conformed to the archway as planned. The compromise for achieving arch solidity and door shape could have been created with an additional two feet in over-all height in order to provide a higher, wider archway to accommodate the doors. The designer conferred with the director with regard to the asymmetry of the arch, and the feeling was that the imperfect shape did not attract undue attention. The designer agreed that, while the error marred any precision achieved in the planning, it was not aesthetically disrupting and did not warrant any rebuilding.

The treatment of all doors evolved from random experiments of heat application to sheet styrofoam. The designer was looking for a method of producing heavy looking, deeply carved door panels. The initial path open was to make a plaster casting of a clay or wood model and then produce panels by treating the negative mold with polyester resin, paper maché, or celastic. Having a supply of sheet styrofoam insulation on hand, the designer first began cutting and carving the foam with a knife. Remembering that hot wires rather than saws are used commercially to cut the material, attempts to "carve" with a soldering iron were made and proved successful. Two sizes of soldering irons were used, depending upon the size of the detail. Large details were done by drawing the iron along guide lines which were sketched in, while recesses and other carved effects were accomplished by stippling the foam with the iron. Additional texturing was then done with a propane torch. Sharp lines in the carving were toned

and textured by sweeping the bare flame just close enough to cause the foam to melt slightly. A hammered iron effect was accomplished by bringing the torch flame quite close to the material and retracting it in a jabbing manner. Once the final texturing was completed, the pieces were then nailed to the 1/4" plywood door shapes. A base coat of dark paint was applied; for shadows, deep tones and a highlight coat were wet-blended with a sponge. To heighten the illusion of mass and solidity, those actresses called upon to manipulate the double doors spent additional rehearsal time working at opening and closing the comparatively light doors as though they were quite heavy.

The designer initially worked to provide the necessary entrances and exits called for in the script. It was then discovered that an imbalance was created through the placement of all three doors on the stage left side. To lessen the degree of imbalance, the designer adjusted the proportions of the stage right archway to give it greater sense of weight and solidity. To further bring the set into balance, a large cross was placed on the stage right wall. Also the stairway and landing in the stage right corner added weight to that area. The set, however, was still in a state of imbalance. The director recognized this factor and made use of the aesthetic potential of such an imbalance. Her blocking patterns were designed predominantly in the stage right area. This worked for the director and satisfied the designer by bringing about the desired balance in the setting.

Originally the designer visualized a vaulted ceiling to convey the feeling of overhead mass pressing down upon those within the house.

This portion of the design had to be modified to fit within the scope of the project. To suggest the vaulting and to provide a transition from white walls to the blackness of the masking curtains, the designer shaded the tops of the walls to appear arched. The effect did not work as effectively as it could have. The line dividing the white wall from black shadow was too sharp with little or no shades of grey. The result was a line of definition between set and masking just as clear as before, yet curved. The curve worked against its original intent in that it softened the rigid horizontal top-line of the walls. A better effect could have been achieved either by gradation in the shading or by straight cornice work along the top of the walls preserving the straight, rigid lines of the set.

The wall color is the only visual element Lorca suggested that the designer felt was essential and should not be changed. It was aesthetically right for the play and no other color was considered. However, to achieve the illusion of white, the color had to be modified to a light blue-grey. This base color was applied, then sponged with a darker grey to create shadows in the desired stucco effect. White highlight was then applied by means of "spattering." Had the walls been given a base coat of white instead of the light blue-grey, they would have appeared too bright under stage lighting. The effect achieved was definitely white stucco that was not so bright that it drew attention by being glaringly bright.

Selection of furniture was influenced by the Spartanism of the setting. The table was massive and free of decoration providing a dull surface on which to eat a dull meal. Ladder back chairs were originally

intended to be used throughout the play. The stools used in rehearsals, however, proved to be easier for the actresses to work with; therefore, the ladder back chairs were limited to one scene in Act III where Bernarda and the five daughters are seated at the dinner table. The two upholstered chairs used primarily by Bernarda were chosen because of their heavy straight qualities in order to augment Bernarda's physical carriage. Also the chairs symbolized Bernarda's presence in the house and her omnipotence even when she was absent. The actual placement of the furniture was decided by the director and was arranged to meet her requirements.

The Costumes

In approaching the design of the costumes, the designer followed the same motif established for the set design, viz., starkness in the narrow spectrum of the black and white world of Lorca's drama. The problem faced was constructing twenty-six costumes in a limited amount of time and within a limited budget. Re-working existing costumes proved to be the most economical approach. Several costumes, however, had to be completely built.

Bernarda's dress was designed with a rigid severity. The high collar of her dress accentuated Bernarda's rigid posture. The designer's rendering originally shows two velvet strips on the hem of the dress, a wide one and a narrow one. It was decided only one wide ribbon was needed as the narrow ribbon could not be seen from the stage. Bernarda's shoes were high-heeled oxfords. The shoes aided the actress in rehearsals to develop a particular walk that like her cat-like

physical carriage, was free from any extraneous movement. Maria Josefa scornfully refers to Bernarda as "old leopard face."

Another costume that was completely built was Maria Josefa's dress. The designer wanted her in a floor-length long sleeved dress reflecting in the cut of the costume the old woman's age, yet revealing by color alone her mental outlook. Pink was chosen because it seemed to reflect a sense of youth. Definitely not in mourning, Maria Josefa is concerned with wanting to be free and having a baby. She enters cradling a lamb in her arms, singing to it. When confronted by Martirio she states:

I know it's a lamb. But can't a lamb be a baby? It's better to have a lamb than not to have anything.

Although Maria Josefa is a cameo role she is important to the play and her costume was given the attention it seemed to desire to create a strong visual impact.

The costumes for the five daughters were of black crepe and were modified from existing ankle-length dresses with choir robe sleeves. These costumes lent themselves well to modification. The black crepe material was cut on the bias which provided a drape seen in dresses of the 1930's. Hem lines were taken in to about mid-calf and the square necklines were fitted with a variety of grey collars. Original renderings show in addition to different collars, trimming on the hems. The trimming was done away with because the designer decided it would not show. The collars did serve to give individual touches without becoming too detracting from the starkness of the costumes. The skirts were already full which gave freedom to whatever movement and bodily attitude

the director called for. The waist lines were gathered creating a loose-fitting and comparatively shapeless dress devoid of any attention to stylish trends, yet noticeably superior in quality from the mourners or the servants. Mantillas worn by the daughters were made of chiffon cut to an over-the-shoulder length. These mantillas were obviously not fine lace like that of Bernarda's, yet were noticeably finer than the shawls worn by the mourners. The script called for the daughters to change after the funeral. At first the director and designer discussed the possibility of having the daughters merely change their large mantillas for smaller ones similar to lace prayer scarves familiar to Catholic women in the United States. The director decided that the smaller mantillas were unnecessary so the daughters simply appeared bare headed in the same dresses. This arrangement worked for the director and provided more freedom of movement for the daughters.

Adela's green dress was pulled from the costume stock because the designer felt it did not warrant an original design. The important factor was that Adela appear in a comfortable dress completely different from mourning apparel. Lorca calls for the dress to be green and fortunately a green dress with a peasant-like scoop neck and short puff sleeves was available. In production the contrast was self-evident.

All five daughters appear in the last scene wearing nightgowns. However, Lorca describes them as wearing "petticoats," but due to the design of their dresses, petticoats were not worn. Gowns were substituted in their place as sleeping apparel and were made of unbleached muslin. They were designed to be floor-length and cut to be simple,

unrevealing, yet definitely feminine. The neck lines were high and gathered and the over-all gowns were noticeably free of any lace, in keeping with the Spartan quality of the rest of their clothing. The gowns provided the needed visual reference for the night scenes.

The mourners appear in Act I as a collective sampling of the faceless mass, e.g., the village. As such, attention to detail in individual costumes was not important to the designer. The elements desired in their costumes were: (a) long hemlines, (b) full skirts, and (c) dark, somber colors. Because all of them were to wear mourning shawls, neck lines were of no concern as they could not be seen. Various drab-colored dresses, skirts and blouses were selected and put into a bath of black dye which resulted in the desired dark, somber peasant-like quality.

The director used the mourners as a definite collective character and as such the mourners were the most obviously symbolic. They filed into Bernarda's house with labored strides, huddled faceless in one corner of the room, delivered their few lines in monotonous mechanical voices, then left as muted as they had arrived.

In original costume renderings, La Poncia was pictured in almost conventional serving livery. This immediately seemed wrong to both the designer and the director. The costume seemed to belong in a Victorian drawing room comedy and was completely lacking in the earthy qualities inherent in the lusty old family retainer. After watching the actress in rehearsal and seeing the mannerisms and bodily attitudes called for by the director, the designer changed the design altogether. Poncia moved with the freedom and strength of a physically strong coarse

earth-mother. To facilitate this movement the design was changed to include an ankle-length, full skirt, and a loose fitting blouse with a gathered neckline and full sleeves rolled up to the elbow. The costume was completed with a large tie apron. Two large patch pockets were added to the apron at the request of the director to facilitate some stage business with a loaf of bread and a sausage. A coarse-textured grey fabric was selected for Poncia's dress, while the blouse and apron were made of unbleached muslin that was dyed brown. After the material was dyed the first time, the color of the apron was still too light. This light tan quality seemed to brighten Poncia and detract from her earth quality. A second dyeing deepened the apron to an acceptable color.

The second maid appeared in earth colors as well. She wore a peasant blouse with a scoop neck and short puff sleeves, with a brown ankle-length full skirt. Her apron was grey and like Poncia's made of unbleached muslin. Both maids wore sandals.

Prudencia, the neighbor, appears in the last act. Although hers is a vignette role, the designer wanted her to stand above the mourners in her manner of dress. Finding nothing suitable in the costume stock, Prudencia's dress was completely built. Brown material of rough texture was selected to give the appearance of being of lower-caste than Bernarda. The hem and collar were trimmed in black crochet work. Prudencia, too, wore a black chiffon mantilla.

In arriving at costume designs, the designer considered first of all what was available in existing stock that could be modified to fit the needs of the play. Actual picturization was largely intuitive

resulting from impressions gathered of rural European women the designer had seen in Spain as well as Italy and Greece. The dresses were not wholly "Spanish." The qualities that the play called for in the costumes such as symbolic content, freedom for physical movement, and character comment worked for those on the stage as well as for the designer and director.

The Lighting

The lighting design proved to be the most unsuccessful element in the visual design of The House of Bernarda Alba. Originally the McCandless system of cross-spotting each area with a warm and cool color filter was planned. This basically realistic approach was modified to a cross-spotting system deviating from the strict 45 degree angle arrangement called for in the McCandless system. Warm filters of a light pastel tint were selected instead of warm/cool filters. The attempt at non-motivational lighting fell short of potential effects. The seemingly random cross-spotting of the acting areas created dark spots that not only detracted from the desired uniform light, but made visibility difficult in certain areas of the stage. Also, the weakness in focusing instruments into the acting areas did away with a large percentage of the modeling effects that might have been possible, thus losing much of the facial expressions of the actresses. The mood quality attempted was that of oppressive heat evoking a monotonous stifled feeling. Because of the poor planning in the aiming of the instruments, the total effect of heat was muted. One comment made to the designer was that the level of intensity seemed almost comfortable and shaded.

The initial masking of the set included the theatre's main contour curtain set to form a bell-shaped curve revealing the set in the center of the stage, while masking the two side stages. This created awkward angles for the lighting instruments mounted at the ends of the first bay. Also, because the walls of the set were a light color, care had to be taken not to light the walls directly. Direct light made hinges and seams visible through harsh shadows. Reflective light from the stage floor and stairs seemed to sufficiently illuminate the walls. It was decided to take out the contour curtain altogether, because its gold color and contour was destroying all attempts at visual severity in the stark setting. Once the mass of scalloped gold was removed, the expanse of black velour masking curtains on either side of the set worked well to heighten the focus. At the same time, the new position of the curtain created different sight lines with regard to instrument placement on the first bay. The designer failed to re-aim these instruments and take advantage of the better angles available.

In addition to area lighting, several "specials" were used. The cross on the stage right wall was lighted just enough to model it into a three-dimensional object so that it did not appear painted on the wall. This "special" emphasized the cross even more during the time the audience was being seated before the show and between acts. The cross was also emphasized during the third act when the action occurs at night. No visual references were made to or about the cross in the course of the action, yet its visual impact was important symbolically, thus warranting a "special" to point it up as a heavy, solid object.

The danger in the use of the cross "special" was in the potential tendency to overemphasize religious symbolism which would be extraneous to the drama. The designer feels that a degree of success was reached in the handling of this effect. Also, the lighted cross aided in achieving aesthetic balance in the set.

Another special instrument was mounted back of the up-stage wall and aimed through the window. This served to highlight the shape and physical characteristics of the window. This light also created an interesting pool of light on the center stage floor. The light was not fully used, however, owing largely to the basic misconception of the entire lighting system. The window "special," while quite apparent, seemed merely to exist rather than serve the drama. No action was incorporated into the light and thus it was wasted. The designer should have taken his cue from the lighting design from the statement made concerning the function of the set. If indeed the room in Bernarda's house was to serve as an arena for action, here would have been the opportunity to avoid realistic, motivational lighting completely and light the set as though the central area were an arena. This central area could have been completely covered from all angles creating an intense heat equalled only on a parched desert, as indeed this house was a parched desert of emotion, hatred, and frustration. Other parts of the set should be lighted also but the main concentration would be found in the center. The designer instead limited himself with trying to light the entire set evenly. By failing to properly aim the instruments, dark spots were created in the acting areas which further reduced the intensity. The result was the feeling of shade and comfort. Although the lighting as

it was conceived and executed did deviate from motivational lighting, the deviation was not as radical as it could have been had the arena image been pursued.

Reviewing the lighting of The House of Bernarda Alba, the designer is now aware of the alternatives possible and the importance of the lighting of any show as a cohesive element in the design. As lighting cohesiveness relates to this project, the production's effectiveness could have been increased greatly had the lighting followed the basic precept established in the set design and continued in the costumes. Key ideas applicable in set design are indeed applicable to lighting design, in this case, the image of the pit or arena.

Conclusion

The set, although compromised with regard to the overhead treatment, did create for the designer the feeling he sought. It helped the director to create a variety of picturizations; provided the needed playing areas and levels and did not impede the action.

The costumes, too, evoked much of the desired effect but did not make sufficient comment about each character. The cut and color of the dresses worked in projecting the collective quality of the daughters; however, not enough individualization was carried through. More striking contrasts in their collars perhaps would have been better.

Looking at the production in retrospect, the lighting design very clearly was the weakest element. Although minor changes could have been made in the costumes to set the daughters apart as individuals, the entire costuming design worked well as a cohesive element in the visual

design. The setting was the most successful element. By removing the scalloped gold curtain, greater emphasis on the set was achieved. A small portion of the curtain was still visible, however, and could have been tied completely out of sight to further heighten the starkness of the total visual effect.

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